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## DANGE CONTROLL

# THE VISION OF THE TWELVE GODDESSES.





## THE VISION OF THE TVVELVE GODDESSES:



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### SAMUEL DANIEL.

PRESENTED UPON SUNDAY NIGHT, BEING THE EIGHT OF JANUARY, 1604, IN THE GREATE HALL AT

# HAMPTON COURT,

Personated by the Queenes Boft Excellent Majeffie, attended by Eleuen Ladies of Honour.



Reprinted and edited, with Introduction and Notes by ERNEST LAW.



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## Introduction.

HE Vision of the Twelve Goddesses, which is reprinted in the following pages, was a masque written by Samuel Daniel, and acted by the Queen, Anne of Denmark, and her ladies of honour at Hampton Court, on the 8th of January, 1604. Before describing the masque itself, it may be as well to give a short sketch of the state of the Court at the time of its representation, and of the persons who took part in it; and to glance at some of the other amusements and festivities, that enlivened the first Christmas which King James and his Queen spent in their new kingdom.

It was about the beginning of December, 1603, that they resolved to move to Hampton Court for the ensuing season. Probably the recollection of the splendid entertainments of which it had been the scene during the reigns of the Tudor sovereigns,

and especially of the late Queen, suggested it as the most appropriate royal residence in which to celebrate their advent to the throne. Of all the English palaces it was then, as it is now, the most spacious; and, with its magnificent suite of reception-rooms, of which only the Great Hall and Withdrawing Chamber now remain, the most adapted for brilliant Court gaieties. The desire of the King and Queen to rival the splendour of their predecessors doubtless had weight with them in selecting a masque as the principal feature of the festivities. For it was just about this time that these entertainments were beginning to be popular. Towards the close of Queen Elizabeth's reign they had gradually tended towards the form they eventually assumed under the skilful hands of Ben Jonson; they were, in fact, developing from the mere masquerades or mummings into dramatic representations of a high lyrical order, which found their noblest embodiment in Milton's sublime poem, "Comus." And it will be interesting to inquire into this masque of Daniel's in particular, because it was, in a certain sense, the first true masque ever presented, and because it holds a position midway between the earlier revels of Tudor times and the more finished compositions which have been alluded to.

The Queen, besides, was not altogether a stranger to these entertainments. On her way southwards from Scotland she had been received at Althorp in a most elaborate and exquisitely beautiful pageant designed by Ben Jonson. As the royal cortège approached the house, on all sides from the woods and shrubberies, persons dressed in the guise of sylvan deities issued forth to greet her with songs and pretty speeches; while groups of minstrels were hidden at various points, and played strains of soft music as the procession moved forward. Afterwards, when the Queen and her attendants arrived at the house, the masqueraders performed picturesque dances "in country footing" on the lawns, to the accompaniment "of flutes and soft recorders," and addresses were spoken and songs were sung welcoming her to England. Again, at Winchester, in the month of October, a masque of some sort, of which no detailed account is extant, was acted before the Court and the Spanish ambassador.

These graceful and beautiful entertainments seem to have been particularly pleasing to the young Queen, accustomed as she was to the dull austerity of the Scottish Court; and it at once became her fancy to give something similar, in which the parts should be taken by herself and the ladies of her Court.

The first notice we have of the intention of the King and Queen to pass Christmas at Hampton Court, is in a letter dated the 8th of Décember, 1603, from the beautiful, charming, and accomplished, but ill-fated Lady Arabella Stuart, the story

of whose loves and misfortunes is so pathetically told by Isaac D'Israeli in his "Curiosities of Literature." She is writing from Fulston, near Sitting-bourne, in Kent, where the Queen's Court then was, to the Earl of Shrewsbury; and after giving a lively account of the dulness of the life they were leading there, she says: "The Spanish Ambassador invited Madame Beaumont (the French ambassador's wise) to dinner, requesting her to bring some English Ladies with her. She brought my Lady Bedford, Lady Rich, Lady Susan (Vere), Lady Dorothy (Hastings) with her, and great cheer they had. . . . Yesterday the Spanish ambassador, the Florentine, and Madame de Beaumont, took their leave of the Queen till she come to Hampton Court."

In the meanwhile, preparations for their reception were busily going on, as appears by some old accounts preserved in the Record Office, from which the following are extracts:—

"Item paid to Sir Richard Coningsbie, gentleman usher the waytor for th'allowance of himself, one yeoman usher, three yeomen, two groomes of the chamber, two groomes of the wardrobe, and one groome-porter for making readie at Hampton Court the Hall there for the Kinge & the Queene to dyne with the Ambassadors by the space of two days mens. Oct. 1603. as appeareth by a bill signed by the Lo. Chamberlain.

"Item (to the same) for making readie Hampton Courte for the Kinge, the Queene, & the Prince by the space of twentie days."

And very soon after the Court arrived here, as we learn from another letter of Lady Arabella Stuart's, which gives us the first intelligence of the gaieties in prospect. It is dated, "Hampton Courte December the 18th," and is addressed to Lord Shrewsbury. Having noticed that the Queen arrived on Friday, the 16th, she goes on:—

"The King will be heere to-morrow. The Polonian Imbassador shall have audience on Thursday next. The Queen intendeth to make a mask this Christmas, to which end my Lady Susfolk and my Lady Walsingham hath warrant to take of the late Queen's best apparrell out of the Tower of theyr discretion. Certain noblemen (whom I may not yet name to you because some of them have made me of theyr counsell) intend another. Certain gentlemen of good sort another. It is said there shall be 30 playes. The King will feast all the Imbassadors this Christmas."

Sir Dudley Carleton also writes on the 22nd from London, where he had apparently gone for the day, to his "assured frend Mr. John Chamberlain:—Sir we have left Salisbury plaines to the frost and snow, and the pleasant walkes at Wilton to as good durt as ever you saw in Smithfield

when it is at the best, and comming to Hampton Courte were there welcomed with fogs and mists, which make us march blindfold; and we feare we shall now stumble into the sickness, which till now we have miraculously scaped. . . . Hether I came to heare what newes of our frendes, but find desolation in every corner, and at your Doctors more than anywhere else, onely I mett with good newes that all is well where you are, which I was most glad of, and wish myself with you though it were but for an hower to know what you have done, and requite you with my adventures fince I faw you. . . . We shall have a merry Christmas at Hampton Court, for both male and female maskes are all ready bespoken, whereof the Duke is rector chori of th'one fide, and the La. Bedford of the other. After Christmas if the sickness cease we shall come to Whitehall. . . . So I rest your most assured Dudley Carleton. From Waterson's shop."

And the next day Sir Thomas Edmonds writes thus to Lord Shrewsbury from Hampton Court:—
".... There hath latelie fallen out an occasion which staieth Mr. Sanford's journey for a few daies, and that your Lordship maie be enformed of the trueth' this is the cause: Both the King's and Queene's majesties have an humour to have some Masks this Christmas time and therefore, for that purpose, both the younge Lordes and chief Gentle-

men of one parte, and the Queene and her Ladyes of the other parte, doe severallie undertake the accomplishing and furnishing thereof; and because there is use of invention therein, special choice is made of M'. Sanford to dyrect the order and course of the Ladyes, which is an occasion to staie him here till that busynes be donne."

These extracts present a vivid picture of what

was going on.

The reception of ambassadors, however, who had hastened to congratulate the King on his accession, was not unattended, we shall find, with those petty jealousies and continual bickerings in which the representatives of foreign Courts seem to have spent the greater part of their time.

Quarrels about precedence, offence taken because one ambassador was asked to dinner when another was not, and struggles to get lodgings in the royal palace formed their chief occupation, and caused endless annoyance to ministers here. At Winchester when the Spanish ambassador feasted the French ambassador's wife, with the Ladies Rich, Bedford, etc., as we have just seen, and had a little music and dancing after dinner, the Frenchman spoilt the party by wrangling the whole time who should lead the dances, so that the company returned "very ill fatisfied for cheer and entertainment." The Spanish ambassador also seems to have been of a cantan-

In journeying from Winchester to kerous nature. Hampton Court, he could never be induced to pay his hotel bill without "fquaring in all places with his hostes for matter of reckoning," so that at Salisbury there resulted a disturbance. " A great number of those rude townsmen" attacked him and his party, whereby one of his men was slain. John Finett's "Philoxenis"—in which he sets forth: "Som choice observations touching the Reception, and Precedence, the Treatment and Audience, the Punctillios and contests of Forren Ambassadors in England "-contains many curious anecdotes of The childish contests never ceased. this sort. till the custom prevailed that the precedence of ambassadors should be determined, according to the time they have been accredited to any particular Court.

The prevalence of the plague, to which Dudley Carleton refers, might well have thrown a gloom over the whirl of gaieties. It will be remembered that the coronation of the King and Queen in the month of July had to be on a very small scale for fear of infection from the crowds; and the sickness diffused itself even to Hampton Court, where, in the same month, two or three persons died every day in the tents, erected near the Palace in the Park, for the lower sort of attendants. By this time, however, its virulence had much abated, the deaths

in London being only three or four hundred a week, whereas they had been as many thousands.

The rifling of Queen Elizabeth's wardrobes to supply dresses for the masque is of a piece with all Tames's acts. Even before he had left Scotland, in the spring, he had written to the Council requesting them to send up some of the Queen's jewels and robes in order to deck out his wife with becoming splendour, and was much vexed because they refused, having, they said, no authority to send such things out of the kingdom. When her late Majesty's treasures came to be sorted, there were found no less than 500 robes, all of the greatest magnificence, some of which she appeared to have worn but once. They cannot have been very well adapted for turning into the classical costumes required for the masque. But though the designs were probably deficient in archæological accuracy, it does not appear that Anne of Denmark perpetrated on this occasion such a violation of taste as she did on another, when she acted a Grecian goddess in a fardingale! The "Duke" who is mentioned by Dudley Carleton as director of the gentlemen's masque was Lodowick Stuart, Duke of Lennox. He was a first cousin of the King's, and a great favourite of his. He married, some years after this, Frances, Lady Hertford, one of the performers in

the masque. As to Mr. Sanford, whom Sir Thomas Edmonds mentions as being "ftayed by the occasion lately fallen out," nothing is known beyond the fact that he was a friend or attendant of Lord Shrewsbury's. He seems to have had the designing and management of the dances, and perhaps undertook in a general way the duties of stage-manager. What these dances were like, we must now proceed to consider.

First there were the "measures," which the ladies performing danced among themselves. These were slow and stately dances resembling, in their general characteristics, the minuet. Special varieties were composed for this entertainment, introducing many new changes and complex movements "fram'd into motions circular, square, triangular." One of the most famous of these "measures," which were called "Passamezzi," rendered in English "Passymeasures"-a word which often occurs in Shakespeare—was the Pavan, or Pavy, which is thus described in an early manuscript list of dances: "2 fingles and a double forward, and fingles fide,— Repryce back." The time to this dance is given in a curious music-book of Lady Nevill's, dated 1591, and now in the possession of Lord Abergavenny; it consists of two and a-half bars or paces in the first strain. After these "Passy-measures," the

once

performers danced, as we shall see, "Galliards & Corantos" with the gentlemen of the Court. The Galliard usually followed the Pavan, which was in some sense a diminutive of it, as the Galliard consisted of five paces or bars in the first strain, whence it was called a cinque pace, or sink-a-pace. It was a lively, sprightly dance, but still far removed in sprightliness from our modern so-called "dance" the polka. There were several varieties of it, and many persons composed special ones, which were named after their inventors. Thus we have "The Earle of Essex his Galliarde," "Captaine Piper his Galliard," "M" Henrie Noel his Galliard."

The following is a description of it as far as can be gathered from an ancient work by Fabritio Caroso, entitled "Il Ballarino," published at Venice in 1581, and well known in England at this time. It was divided into several parts, and was danced by ladies and gentlemen in couples, each couple being independent of the other. It began by the gentlemen taking the ladies' hands; they then bowed to each other in a stately manner, and next, hand in hand, took steps which, in number and rapidity, were regulated by the time of the music. Two bows were then interposed, followed by quick, continuous steps. The partners were sometimes opposite to each other, sometimes side-by-side, and danced side steps, back steps, pirouettes, and many other gyra-

tions and turns. The whole must have been graceful, and very difficult to learn. Sir John Davies, at one time Attorney-General for Ireland, in his poem on dances, called the "Orchestra," describes it as follows ("fhe" in the second line is Venus):—

"But for more diverce and more pleafing show,
A swift and wandering Dance she did invent,
With passages uncertain to and fro,
Yet with a certain answer and consent,
To the quick music of the instrument,
Five was the number of the music's feet
Which still the dance did with sive paces meet."

In the next stanza he speaks of it thus:—

"With lofty turns and caprioles in the air Which with the lufty tunes accordeth fair."

The Coranto was another dance very popular at this time, and in great favour at Court. The reader will remember Sir Toby Belch's question to Sir Andrew Aguecheek in "Twelfth-Night": "Why dost thou not go to church in a galliard and come home in a coranto?"

Writers differ in their descriptions of this dance, some designating it as "the most solemn of all dances;" others as "a swift and lively dance." The subjoined stanza from Davies' poem seems to favour the view of those who think it was a lively dance:—

"What shall I name these Current traverses
That on a triple dactyl foot do run,
Close by the ground with sliding passages,
Wherein that dancer greatest praise hath won,
Which with best order can all order shun:
For everywhere he wantonly must range,
And turn and wind with unexpected change."

The Coranto was danced to an air consisting of three crotchets in a bar, but moving by quavers, in the measure of  $\frac{3}{4}$ , with two strains or reprises, each beginning with an odd quaver. Many varieties of this dance, also, both in music and step, were com posed. Whitelocke, the author of the "Memorials," and who was at one time Commissioner of the Great Seal and an Ambassador, relates in the memoirs of his own life that he invented a Coranto in which the Queen greatly delighted, and he adds with some complacency that whenever he was present at plays, his Coranto was always called for out of compliment to him.

The scenery and mechanical appliances for the masque were probably designed by Inigo Jones. He had just returned from Denmark, where he had been staying with the Queen's brother, Christian IV., from whom he brought letters of recommendation, that soon procured him the office of architect to the Queen.

His name is frequently mentioned in subsequent

years as the designer of the scenic effects in the many masques given at Court, nor was his share in these entertainments considered of less importance than that of the author. Daniel, in his masque, "The Tethys' Festival"—written to celebrate the creation of Prince Henry as Prince of Wales-is careful to give him his due, saying: "In these things, wherein the only life confifts in shew, the arte and invention of the architect gives the greater grace and is of the most importance, and therefore have I interferted the description of the artificiall part, which speaks only Master Inago Jones." great architect, indeed, seems to have taken considerable pride in his contributions to these entertainments; and Ben Jonson's omission on one occasion to confess the value of his assistance nearly led to a serious breach between them. Once, when the principal effect was obtained by the revolving of a large globe, on which various pictures were represented, Inigo Jones did not disdain to do the duty of scene-shifter and turn the machinery himself, so important did he regard these matters.

With respect to the music, nothing positive can be ascertained. All that we know is, that Master Alphonso Ferrabosco, "a man planted by himself in that divine sphere and mastering all the spirits of music," as Ben Jonson says of him, was a frequent

composer for the music of the marches and songs interspersed in these charming trifles. What remains of his compositions fully leads us to endorse the high opinion held of him by his contemporaries, and he may well have employed his talents on this occasion.

Some mention must now be made of Samuel Daniel, who, as the title-page of this reprint will have informed the reader, was the author of this masque. He was born in 1562, and, by the time which we are now treating of, had acquired a very considerable reputation as a writer of graceful and polished verse. His "Complaint of Rosamund," and his "Sonnets to Delia," and other small poems, were particularly well known, and had given him a position among the poets of the age which modern times have hardly confirmed to him; though Mr. Collier does not hesitate to class him with Shakespeare, Ben Jonson, and Spenser as one of the four greatest Elizabethan poets. .

Early in the year 1603, he had been selected to  $\sqrt{\phantom{a}}$ write "A Panegyric Congratulatory," presented to the King on his visit to Harrington-Burley, now called Burley-on-the-Hill, which belonged at that time to Sir John Harrington, father of the famous Lucy, Countess of Bedford, of whom more will be

said further on.

He was at one time tutor to Lady Anne Clifford,

from whose well-known diary some extracts will shortly be given. The success of the "Panegyric," combined doubtless with the influence of these two ladies, pointed him out as the most fitting person to write the Queen's masque. From this time Daniel's advancement was unbroken. He became a great favourite with the Queen, and she soon made him a gentleman-in-waiting extraordinary, and afterwards a groom-in-waiting of her privy chamber. He was also appointed "Master of the Queen's Children of the Revells," who were to be trained for the acting of stage plays, and whose education he had to supervise. The exact date of this appointment does not appear; but at the latest it must have been soon after the performance of the "Vision of the Twelve Goddesses," as, on the 31st of January, 1604, we find an order that all plays to be acted by the Queen's revellers should be submitted to Samuel Daniel. Shakespeare, it would seem, was also a candidate for this office; for in a letter of Daniel's to Sir Thomas Egerton, in which he thanks him for procuring him the place, occurs this passage:-

"I cannot but knowe that I am lesse deserving then some, that sued by other of the nobility unto her Majestie for this roome; if M. Draiton, my good friend, had been chosen, I should not have murmured, for sure I am he would have sitted it

most excellentlie; but it seemeth to myne humble judgement, that one who is the authour of playes now daylie presented on the public stage of London, and the possessor of no small gaines, and moreover himselfe an actor in the king's companie of comedians could not with reason pretend to be Mr. of the Queene's Majestie's revells, for as much as he wold fometimes be asked to approve and allow his own writings." (See Halliwell's "Life of Shakespeare," p. 205, and Collier's "New Facts," ed. 1835, p. 48.) Shakespeare accordingly did not get the place, but Daniel, to judge from the following curious extract, from the manuscripts in the Bodleian, kindly sent to me by the librarian, succeeded in making a good deal out of it, and securing "no small gaines" to himself therefrom :-

"Jac. I. Accounts of Treasurer of the Chamber. MS. Rawl. A. 204, p. 251.

"Item Paid to Samuell Daniell and Henrie Evans uppon the Councells warrant dated at the Court of Whitehall, 24th die Februarii 1604 for two Interludes or Playes, presented before the Kings Majestie by the Queen's Majty Children of the Revells, the one on New yeares daye at night last and the other on the third daye of Januarie at night following: the some of twentie marke and by waye of his highnes reward twentie nobles in all the some of xx ti.", that is £20, which was worth in those days at least £200.

From this time Daniel resided much at Court in the discharge of his duties, and the Queen, we are told, "delighted much in his conversation & poems." Among his patronesses, as we have seen, was the Lady Bedford, to whom he dedicated this masque with an explanatory introduction reprinted below. This celebrated and beautiful woman took a leading part in the getting up of the whole entertainment, and throughout seems to have been the directing genius of it. Nichols in his "Progresses of James the First," was ignorant who the ladies were that took parts in it; but in the British Museum I have found a copy of the first edition, in which the names are inserted in a handwriting of the time. They are instructive as affording evidence how soon Anne of Denmark gathered round her the ladies to whom she clung for the rest of her life; and it is curious to note that every one of them afterwards became famous, or at least notorious, in the annals of this reign.

The following extracts from letters written about this time will afford some insight into the state of the Court and the relations of the Queen with her ladies, besides containing reference to "The Vision of the Twelve Goddesses." Sir Thomas Edmonds writes thus to Lord Shrewsbury on the 13th of June, 1603:—"It is faid that the Queen hath hitherto refused to admitt my lady Kildare and the Lady

Walfingham to her Privy Chamber and hath only as yett fworne my Ladye of Bedfourd to that place;" and not long afterwards Lady Anne Clifford, writing in her diary, says :-- "Hither came my La: Bedford who was fo great a woman with the Queene as everie-body much respected hir, she havinge attended the Queene out of Scotland;" and she adds in a note: "At Althorpe we faw the Queenes favour to my Lady Hatton and my La: Cecill for she showed noe favour to the elderly Ladies but to my Lady Rich & fuch like companie." And again :- " At Hampton Court my mother, myfelfe and the Ladies dined in the presence as they used in Queene Elizabeth's tyme; but that custome lasted not longe; about this tyme my La: of Hertford began to grow great with the Queene & the Queene wore her picture." And Lord Worcester wrote to Lord Shrewsbury not long after this:- "I must give you a little touche of the feminine commonwelthe that agaynst youer coming you bee not altogether like an ignorant countrey fellow. First youe must knowe we have Ladyes of divers degrees of favor-fome of the privat chamber, some for the withdrawing some for the bed-chamber, and some for neyther certeyn, and of this nomber onely my Lady Arabella, and my wyfe. My Lady Bedford howldethe fast to the bed-chamber; Lady Harford would fayn, but her husbande hath cawled her home. My Lady Darbee the

yonger, the Lady Suffolke, Ritche, Nottingham, Susan, Walsingham, and, of late, Lady Sothwell, for the drawing chamber; and the rest for the private chamber, when they are not shut owt, for mayny tymes the dores are lokt; but the plotting and mallice amongst them is sutche that I think envy hathe teyd an invisible snake abowt most of ther neks to fling each other to deathe. For the presence there are nowe 5 maids, . . . . God fend them good fortune for as yet they have no mother." The "mother of the maids" was an office held by some severe old lady, whose duties were somewhat like those of a duenna, and who kept the young ladies under strict discipline. With the exception of Lady Kildare and Lady Southwell, all the ladies here mentioned were selected to take parts in the masque.

It may be interesting to give a short sketch of the lives of some of the most celebrated. Lucy, Countess of Bedford, was the daughter of Sir John Harrington, who was created a baron by James in the Great Hall at Hampton Court on the 21st of July, 1603. She was about thirty years of age at this time, and had married in 1591, Edward Russell, third Earl of Bedford. She was one of the chief ornaments of James I.'s Court; her beauty, her accomplishments, her kindness and good-nature, won her the applause of all the poets and wits of the age. Her ambition seems to have been to

excel as a woman of taste and refinement, and for that object she neglected no exertions and spared no expense. She was skilled in several languages, was a great collector of, and authority on, ancient medals, and designed herself a beautiful garden at Moor Park, in Hertfordshire, now belonging to Lord Ebury, which Sir William Temple characterized as "the perfecteft figure of a garden I ever faw." In every scene of splendour and amusement, at all the brilliant balls, and in all the beautiful Court masques, of which the fertile genius of Ben Jonson produced such a large proportion, Lady Bedford took a prominent part. Above all, she was the patroness of men of talent, of artists and poets. We have seen how much Daniel owed his advancement to her influence, and he testified his gratitude in a poetic epistle to her, in which he speaks of Virtue as "gracing you comes graced thereby." Michael Drayton also-among the Elizabethan poets only second, perhaps, to Shakespeare for sweetness and airy fancy-adds his voice to the chorus of praise. And, above all, Ben Jonson, who enjoyed her patronage, and was favoured with her friendship, in one of his epigrams apostrophizes her thus :-

"Lucie, you brightnesse of our spheare, who are Life of the Muses' day, their morning starre!" and he addressed another epigram to her, which is so beautiful, and gives so vivid a picture of her charms, that no apology is requisite for inserting it here:—

### "On Lucie, Countesse of Bedford.

- "This morning, timely rapt with holy fire, I thought to forme unto my zealous muse, What kinde of creature I could most desire, To honour, serve, and love; as poets use.
- "I meant to make her faire, and free, and wise,
  Of greatest blood and yet more good than great;
  I meant the day-starre should not brighter rise,
  Nor lend like influence from his lucent seat.
- "I meant she should be courteous, facile, sweet, Hating that solemne vice of greatnesse, pride; I meant each softest virtue there should meet, Fit in that softer bosome to reside.
- "Only a learned, and a manly foule
  I purposed her; that should, with even powers,
  The rock, the spindle, and the sheeres controule
  Of Destinie, and spin her owne free houres.
- "Such when I meant to faine, and wished to see, My muse bade Bedford write, and that was she!"

By the death of her brother, about the year 1619, six months after he had succeeded to his father's title and estates, she became possessed of the bulk of his property, and was able to gratify still more her artistic tastes, and indulge in all the splendour and display she loved so much. But in spite of

such emphatic testimony to her charms, some of those writers whose chief delight it seems, under the plea of criticism, to malign those whom history concurs to extol, and above all to rake up something against a beautiful woman, have endeavoured to detract from her fame. Thus, old Pennant says: "Her vanity and extravagance met with no check during the reign of her quiet spouse;" and other writers have been equally ill-natured. Whether these vague charges, however, can be substantiated or not, at any rate the pictures that remain of her refute any slanders against her personal charms. In the Duke of Bedford's collection at Woburn Abbey there are three pictures of her reported to be very beautiful. One is by Honthærst; and of the two others, one is engraved in Lodge's portraits, the other in the first volume of Nichols' "Progresses of Tames the First."

Another performer in the masque was Catherine, Countess of Suffolk. She was the daughter of Sir Henry Knevet, of Charlton, Wilts, and had married first, Richard, eldest son of Robert, Lord Rich, and secondly, about 1583, Lord Thomas Howard, a distinguished naval officer in the reign of Elizabeth, who was created Earl of Suffolk on the 21st of July, in the Great Hall at Hampton Court. Of this lady, who held a very high position at Court, one writer says: "fhe was more famed

for accomplishments than virtues;" another, that "she was notorious for the abuse of her personal charms," which were at last destroyed by the smallpox, "which spoiled," as Lady Anne Clifford says in her diary, "that good face of hers which had brought to others much misery, and to herself greatness which ended in much unhappiness." It will be remembered that her husband, who was at this time Lord Chamberlain, was instrumental in detecting the Gunpowder Plot. In after years she was implicated with him in certain dishonourable relations with the Spanish Court, and was for a short time confined in prison. Her extortions and rapacity seem to have made her particularly odious to her contemporaries.

Her daughter, Lady Elizabeth Howard, who also had a part in this masque, was afterwards married to William Knollys, who became Earl of Banbury, but she preferred to live with Lord Vaux, whom she eventually married. Her descendants having, in modern times, claimed the Earldom of Banbury, there has thence resulted the famous trial respecting that peerage.

Another masquer was Penelope, Lady Rich, the favourite and devoted sister of the unfortunate Essex. She also was endowed with "warm passions and fatal impetuosity," and being forced to marry Lord Rich, whom she detested, instead of Sir Charles

Blount, whom she loved, she renounced her husband for her lover. She was eventually divorced from her husband and afterwards married Blount. From all accounts, she was a charming and beautiful woman, and a great favourite of the Queen's.

Lady Dorothy Hastings, daughter of George, fourth Earl of Huntingdon, also acted in the masque. She had the misfortune to be robbed in the Palace at Whitehall about a year after this, and, according to a letter-writer of the day, "fpoyled of all that ever God fent her, fave that she had on her back," which cannot have been much, as it was in the middle of the night. She married first Sir James Blantyre, who was killed in a duel with Sir George Wharton on November 8th, 1609; and secondly, Robert Dillon, Earl of Roscommon.

Lady Susan Vere, daughter of Edward Vere, seventeenth Earl of Oxford, by Anne, daughter of William Cecil, Lord Burghley, was another masquer in "The Vision of the Twelve Goddesses." It was her marriage to Sir Philip Herbert, brother of the Earl of Pembroke, which was celebrated at Court with such a magnificent masque on St. John's day at the end of this year, 1604. The King on that occasion was in a high state of excitement: he kissed the bride, and declared if he was not married already he would marry her.

Lady Hatton, the fourth daughter of Thomas

Cecil, first Earl of Exeter, also acted in Daniel's masque. She had married Sir William Hatton, and was now a widow. "This beautiful creature, says Gifford, "afterwards married Sir Edward Coke, a strange match, and which seems to have afforded more amusement to the bystanders than comfort to the parties concerned."

Lady Nottingham, another performer, had married the Earl of Nottingham in September, 1603. Robert Cecil speaks of the marriage in these words: "The Earl of Nottingham hath begon the union, for he hath married the Lady Margaret Stwart, and came up ye morning after to tell the King he hath wedded his cosen. All is well liked and the King pleased."

Of the Queen, who personated the goddess Pallas, nothing need be said. There are, in the Hampton Court collection, two excellent pictures of her by Vansomer, numbered 273 and 346 in the catalogue. Of the other performers there is nothing worth recording, except a few bare facts which, for the curious in these matters, are inserted in the Notes.

With so many ladies, who, as we have seen, were not on the best of terms, Daniel and Sanford and the others must have had no small amount of trouble. Modern theatrical experience suggests the sort of difficulties that would arise: the con-

tention as to who should do this part, and who that; the dissatisfaction of ladies with their costumes, and so on. In fact, we find that Lady Hatton, about a year after this, took such deep offence at not having a part in the masque acted at Whitehall at Lady Susan Vere's marriage, that she left the Palace altogether, and went home.

However, in this case the rehearsals seem to have gone off without any very serious contests—at least, none serious enough to be noted by the chroniclers of that day.

Among the Record Office papers, in an old account, half worm-eaten and decayed with damp, there is an entry for work done in relation to this masque, which may be inserted here:—

"Item, Paid for making readie the lower ende, with certain Roomes of the Hall at Hampton Court for the Queene's Mat and ladies against their masque by the space of three dayes."

In the meanwhile there was no lack of amusement and occupation for the rest. The whole world was flocking to Hampton Court; ambassadors to offer their congratulations, nobles and gentlemen to testify their loyalty to their new sovereign, and crowds of needy adventurers on the look out for the honours, pensions, and places which were being showered in such profusion by James on his new subjects. The crowd was so great that even with upwards of 1,200 rooms, besides outbuildings, the Palace could not contain the numbers of retainers and servants that congregated here, so that tents had to be set up in the park to shelter them. Every day there were festivities: banquets, receptions of ambassadors, balls, masquerades, plays, tennis matches, and a grand running at the tilt. These extracts from the old accounts make it appear that the timid King summoned up sufficient courage on the occasion to take part in this tilting match:—

"Paid to Sir Richard Coning soie.... for making readie the gallorie with other roomes in M<sup>\*</sup> Huggins' lodgings at Hampton Courte for his Mat' to (dine?) with the Lordes and Knightes after the running at the Tylt for the space of two days mens: Januarii 1603.

"Item .... for making readie a standing for the Queene's Majestie in the Parke at Hampton Courte to see the Kinge's Majestie and the Lordes running at the Ringe ..."

The Mr. Huggins here mentioned was probably the Queen's embroiderer, who presented on New Year's Day, 1606, "one payre of perfumed gloves, the cuffs laced with four bone laces of Venice gold; and two payre of plaine perfumed gloves."

But there were some to whom this whirl of gaieties was rather uncongenial. For Cecil in a letter to Lord Shrewsbury on the 23rd of December writes in this strain:—"Other stuff (i.e. news) I can send you none from this place where now we are to feast 7 Embassadors; Spain, France, Poland, Florence and Savoy, befyde masks and much more; during all which tyme I wold with all my heart I were with that noble Ladye of yowrs by her turf fire."

In Lady Arabella Stuart's letter of the 18th of December mention is made of thirty plays to be acted; and there is an entry in the old accounts of money paid for "making readie the Hall for the plays against Christmas." The number "thirty" must probably be set down to the exaggeration of a vivacious mind, but that there were many is evident from an account given in a letter of Dudley Carleton's to John Chamberlain, dated the 15th of January, 1604. It is among the State Papers in the Record Office, and has never before been printed. It contains an interesting picture of the celebration of the "Grand Christmas" at the Palace this year.

"We have had a merry Christmas and nothing to disquiet us save brabbles amongst our ambassadors, and one or two poore companions that died of the plague. The first holy dayes we had every night a publicke play in the great hale, at which the King was ever present, and liked or disliked as he saw

cause: but it seemes he takes no extraordinary pleafure in them. The Queen and Prince were more the players frends, for on other nights they had them privately, and hath fince taken them to theyr protection. On New Yeares night we had a play of Robin Goode-fellow, and a Maske brought in by a magician of China. There was a heaven built at the lower end of the hall, out of which our magician came downe, and after he had made a long fleepy speach to the King of the nature of the country from whence he came comparing it with owre for strength and plenty, he sayde he had brought in clouds certain Indian and China Knights to see the magnificency of this Court and thereuppon a travers (i.e. a curtain) was drawne and the maskers seene sitting in a vaulty place with theyr torchbearers and other lights which was no unpleasing spectacle. The Masquers were brought in by two boyes and two musicians who began with a fong and whilst that went forward they presented themselfs to the King. The first gave the King an Impresa in a shield with a sonat in a paper to express this device and presented a jewell of 40,000 Crowns valew which the King is to buy of Peter van Lore, but that is more than every man knew, and it made a faire shew to the french ambassador's eye whose master would have bin well pleased with such a masker's present, but not at that prise. The rest in

theyr order delivered theyre scutchins with letters; and there was no great stay at any of them fave onely at one who was putt to the interpretacion of his device. It was a faire horse colt in a faire greene field, which he meant to be a colt of Busephalus race, and had this virtue of his fire that none could mount him but one as great at least as Alexander. The King made himfelf merry with threatening to fend this colt to the stable, and he could not breake loofe till he promifed to dance as well as Bankes his horse. The first measure was full of changes and feemed confused, but was well gone through withall. And for the ordinary measures they tooke out the Queen, the ladies of Darby, Harford, Suffolke, Bedford, Susan Vere, Suthwell th' elder and Rich. In the corantoes they ran over some other of the young ladies, and so ended as they began with a fong; and that done, the magician disfolved his enchantment, and made the maskers appear in theyr likenes to be th' Erle of Pembroke, the Duke, Mons<sup>r</sup> d'Aubigny, yong Somerset, Philip Harbert the yong Busephal, James Hayes, Richard Preston, and Sr Hen. Godier. Thyr attire was rich but fomewhat too heavy and cumbersome for dances which putt them besides theyr galliardes. They had loofe robes of crimfon fatin embrodered with gold, and bordered with broad filver laces, and dublets of cloth of filver; buskins swordes and hatts alike and

in thyr hats ech of them an Indian bird for a fether with some jewells.

"The twelfe-day the French Ambassador was feasted publickely, and at night there was a play in the Queen's presence, with a masquerado of certaine scotchmen, who came in with a sword dance, not unlike a matachin, and performed it clenly from thence the King went to dice, into his owne presence, and lost 500 Crs. which marred a gamester; for fince he appeared not there, but once before was at it in the same place and parted a winner. The Sunday following was the great day of the Queenes maske at which was present the Spanish and Polack ambassadors with theyr whole traynes, and the most part of the Florentines, and Savoyards, but not th' Ambassadors themselfs who were in so strong competition for place and precedence, that to displeese nether it was thought best to lett both alone. The like dispute was betwixt the French and yo Spanish Ambassador, and hard hold for yo greatest honor which ye Spaniard thincks he hath caried away by being first feasted (as he was ye first holyday and yo Polack yo next) and invited to the greatest maske, and the French seemes to be greatly discontented that he was flatly refused to be admitted to the last, about which he used unmanly Expostulacons with the King and for a few dayes trubled all the Court; but the Q: was faine

to take the matter uppon her who as a Masquer had invited yo Spaniard, as yo Duke before had done yo French, and to have them there could not be without blud-shed."

The King's company of actors had been incorporated by a warrant of King James a few months before this, and prominent among the names—coming, in fact, second in the roll—is that of William Shakespeare. They were "freely to use and exercise the arts and faculty of playing comedies, tragedies, histories, enterludes, moralls, pastoralls, stage plaies, and such other like, as thei have already studied, or hereafter shall use or studie, as well for the recreation of our loving subjects, as for our solace and pleasure, when we shall think good to use them." That they were at Hampton Court this Christmas is evident from the "Accounts of the Treasurer of the Chamber," among which is the following entry:—

"To John Hemynges one of his Maties players uppon the Councells Warrant dated at Hampton Court 18 January 1603 for the paynes and expences of himfelf and the rest of his companye in presentinge of sixe interludes or playes before the Kings Matie and prince viz. on St Stephens daye at night, St Johns day at night, Innocents daye and New yere's daye at night before the kings Matie for each of the sayde playes twentie nobles apeece and to them by waye of his Maties rewarde fyve marks, and for twoe playes before the prince on the xxx<sup>th</sup> of December and the ffirste of January 1603 twentie nobles apeece in all amountinge to the some of Liii f."

The date 1603 is, of course, the Old Style for what we should call 1604. Dudley Carleton has told us that the play on New Year's night was "Robin Goodfellow"—no copy of this play exists. The "mad prankes and merrie jeftes" of this mythical personage seem to have been introduced into many plays besides "A Midsummer Night's Dream." Perhaps the particular one acted by Hemynges, Shakespeare and Burbage, and the rest of the company, was that by Henry Chettle, which he was writing in September, 1602, and for which two entries for money paid are inserted in Henslow's diary,

And now at last "the great day," as Dudley Carleton calls it, towards which the Court had been looking forward for a full month, had come. It was on Sunday, the 8th of January, 1604, in the Great Hall of the Palace that the grand representation took place. It may surprise some that a Sunday was chosen for so profane an entertainment; but it should be remembered that in England, until the days of the Puritans, the Sabbath was not observed with the rigour that it was afterwards. Plays, revels, bearbaiting, dancing, leaping, archery, etc.,

were not only allowed, but encouraged. For King James, soon after the time we are treating of, published his "Book of Sportes" for the use of his subjects, in which he declared these and many other recreations to be lawful on Sunday, and stigmatized the Puritanical mode of observing the day as leading to "filthie tippling and drunkennesse."

The time was about nine or ten o'clock in the evening, and towards that hour the guests would be seen coming from their lodgings in various parts of the Palace, or from lodgings outside the gates, along the cloisters, preceded by their attendants bearing torches. They would pass up the large wooden staircase which leads from the cloisters to the Hall, through the doors now closed, but which then opened under the minstrel gallery. Others would arrive under the archway beneath the clock, and go up the stone staircase, the usual entrance now, also leading into the Hall, under the minstrel gallery. The King, the Prince, and the ministers and great Lords of State on the other hand, would approach from the withdrawing chamber at the upper end of the Hall, which then communicated directly with the galleries and chambers belonging to the State Rooms.

The whole appearance presented by the Hall must have been very imposing. On both sides, the seats for the spectators were arranged, rising doubtless in tiers one above another, and leaving a large space in the middle of the room for the procession of the Goddesses to advance, and ample scope for them to execute their "measures." At the lower or minstrel gallery end, was reared an elaborate piece of scenery, representing a mountain, rising high into the roof, and concealing the whole of the end wall; at the upper end of the Hall on the left hand side, on the daïs, was built the "Temple of Peace," with a lofty cupola, and in the interior an altar tended by the Sibylla. Not far from the Temple was the cave of Somnus, "Sleep."

When everything was ready, and all the company assembled, the doors at the top of the Hall would be flung open, and the heralds proclaiming aloud "The King," would sound a loud blast on their trumpets, at which the whole company rising would make obeisance to the King, who entered with a throng of courtiers, and counsellors, and ambassadors. He sat beneath the canopy of State, placed near the beautiful south oriel window.

The spectacle must have been brilliant in the extreme. The beautiful scenery for the masque, the splendid and costly dresses of the crowd of courtiers and ladies, the gorgeous colours and marvellous workmanship of the tapestry hangings, "than which the world can show nothing finer," the rich decorations of the exquisitely moulded windows,

filled with lustrous stained glass, and above all the glorious gothic roof, with its maze of delicately carved and softly-tinted beams, spandrels, and corbels, amid the pierced tracery of which flickered hundreds of little lamps, must have combined to produce an effect never experienced in modern times. Milton surely had some such scene in his mind when he wrote the lines:—

"From the arched roof, Pendent by subtle magic many a row Of starry lamps and blazing cressets sed With naphtha and asphaltus yielded light As from a sky."

And when we consider who were present on that night: all the beauty, rank, and state of the Courts of England and Scotland; ambassadors of foreign Powers; statesmen on whom hung the present and future destinies of the British Empire; and beyond all, the greatest philosopher, and the greatest poet that the world has ever known—we feel that the interest of the occasion can hardly be equalled in English History.

And now the masque began:-

First appeared "Night," decked in a black vesture, set over with glittering stars. She rose up by a sort of trap-door arrangement in the middle of the floor from the cellars below, and marched slowly up to the cave, where her son, "Sleep," lay, //

and awakened him in the speech given hereafter in the masque, and beginning with the words: " Awake, dark Sleep," etc. Her son at once obeyed her summons, and at her request, consented to call forth a Vision, to gratify the assembled court, which he forthwith proceeded to do by an invocation and a waving of his wand, and then retired to slumber again. As soon as he had gone, Iris, the messenger of the Goddesses, appeared on the top of the mountain, clad in a robe striped with all the colours of the rainbow, and descending, advanced to the Temple of Peace. Here she announced to the Sibyl, the priestess thereof, the approach of a "celestial presence of Goddesses," and at the same time gave her a scroll, in which she might read a description of them, and of the symbolical meaning of their several attires.

The Sibyl taking the scroll then read the "profpective" set forth in it. As soon as she had done so, there were seen at the top of the mountain the three Graces in silver robes, emerging from the rocks and trees, and coming down the winding pathway hand in hand, with stately step, to the sound of a loud march, played by minstrels attired as satyrs, or sylvan gods, and seen half disclosed amid the rocks. Next came the Twelve Goddesses, three and three, in various coloured dresses, which are fully described hereafter in Daniel's explanatory

introduction to the masque, each followed by a torchbearer dressed in a flowing white robe, studded over with golden stars, their heads bespangled with the same, and carrying long gilded waxen tapers.

Thus in order the whole procession wended its course down the mountain's sinuous pathway, the whole being so arranged as to admit of all the performers being seen on the mountain at once. The first three Goddesses were Juno, Pallas, and Venus, the characters being represented respectively by Lady Suffolk, the Queen, and Lady Rich. The next three were Diana, Vesta, and Proserpine, represented by Lady Hertford, Lady Bedford, and Lady Derby. The next were Macaria, Concordia, and Astræa, by Lady Hatton, Lady Nottingham, and Lady Walsingham. And lastly, Flora, Ceres, and Tethys, by Lady Susan Vere, Lady Dorothy Hastings, and Lady Elizabeth Howard.

The parts of the Graces, Iris, the Sibyl, Night, and Somnus, as they involved speaking and singing, were probably, according to the custom that prevailed in Court Masques, entrusted to professional actors, of whom there were plenty in the Palace at this time.

When the Goddesses reached the foot of the mountain, they marched up the centre of the Hall towards the Temple of Peace, while the Graces stood aside on the daïs, and sang the song beginning

with the words "Rewards, Deserts," etc., to the concert music which played in the dome of the Temple, out of sight. In the meanwhile the Goddesses went up one by one, and presented their gifts to the Sibyl, and then turning, came down into the midst of the Hall.

Then, when the Graces had finished their song, they danced their measures, as Daniel says, "with greate majestie and arte, consisting of divers straines, fram'd into motions, circular, square, triangular, with other proportions succeeding rare and full of varietie," and then pausing, "they cast themselves into a circle." The Graces hereupon sang another song, while the Goddesses prepared "to take out the Lords," which they did as soon as the song was finished, and danced with them those "galliards" and "corantoes," that have been described above.

After this Iris appeared again, and announced to the Sibyl that "these Divine Powers" were about to depart, and then they "fel to a short parting dance and so retired up the mountain in the same order as they came down."

The above account has been given, with details from two or three sources, that the reader might have a consecutive and complete description of the masque. But the following extract, in continuation of Dudley Carleton's letter, though he omits some particulars, will give as vivid an idea of the entertainment as could be desired:—

"The Hale was much leffened by the workes that were in it, so as none could be admitted but men of apparance, the one end was made into a rock and in several places the waightes placed; in attire like Savages. Through the midst from the top came a winding stayre of breadth for three to march; and so descended the maskers by three and three; which being all seene on the stayres at once was the best presentación I have at any time seene. Theyr attire was alike, loose mantles and Petticotes, but of different colors the Stuffs embrodered sattins and cloth of gold and silver, for which they were beholding to Queen Elizabeth's wardrobe.

"Theyr heads by theyr dreffing did onely diftinguish the difference of ye Goddesses they did represent. Onely Pallas had a trick by herself, for her clothes were not so much below the knee but that we might see a woeman had both seete and legs which I never knew before. She had a paire of buskins sett with rich stones, a helmet full of jewells, and her whole attire embosed with jewells of seuerall fashions. Theyr torchbearers were pages in white sattin loose gownes, sett with stars of gold; and theyr torches of white vergin wax guilded. Theyr dimarch was slow and orderly; and first they made theyr offrings at an altar in a Temple which was built on the left

fide of the hall towards the upper end: The fonges and speaches that were there used I send you here inclosed. Then after the walking of two rowndes fell into theyr measures, which for variety was nothing inferior, but had not the life, as the former. For the common measures they tooke out the Earl of Pembrooke, ye Duke, the Lord Chamberlain, Lord Hen: Howard, Southampton, Devonsheire, Sidney, Nottingham, Montegle Northumberland, Knoles, and Worcester. For Galliardes and Corantoes they went by discretion, and the yong Prince was toft from hand to hand like a tennis bal. La: Bedford and La: Susan tooke owt the two Ambassadors: and they bestirred themselves very lively; specially the Spaniard for his Spanish galliard shewed himself a lusty old reveller. The Goddesses they danced with did theyr parts, and the rest were nothing behind hand when it came to theyr turnes, but of all for goode grace and goode footemanship Pallas bare the bell away. They retired themfelves towardes midnight in order as they came and quickly returned unmaskt, but in theyr masking attire.

"From thence they went with the King and th' Ambassadors to a banquet provided in ye presence which was dispatched with the accustomed confusion: and so ended that night's sport with the end of our Christmas gamboles." From the last few lines we

gather that the ladies wore masks; this surviving element of the old masquerade, which can scarcely have added to the effect, was soon afterwards given up. The "accustomed confusion" with which, according to Dudley Carleton, the banquet was despatched, was characteristic of the times. In the same year, on St. John's Day, at the masque by Ben Jonson, acted by the Queen and her ladies at Whitehall to celebrate Lady Susan's marriage, the riot at supper was so great that tables and chairs were overturned in the general scramble for food. "There was no fmall lofs that night of chaines and jewells and many great ladies were made shorter by their skirts and were very well served that they could cut no better:" so says a Court chronicler in a news letter. Nor did the "gamboles" of the ladies and gentlemen of the Court end with the banquet. Often when the more staid had retired to rest, some of the livelier ones would roam about the Palace playing various tricks, such as storming bed-rooms, sewing-up sheets, "with many other petty forceries," as an old writer calls them.

On the occasion of Lady Susan's marriage, in particular, the King and his courtiers indulged in a most uproarious night's amusement. They wandered about playing the usual pranks and afterwards got up again at three o'clock, and in their night attire ran about the Palace waking everyone, and conduct-

ing themselves in a way of which modern fastidiousness would shrink from hearing the details.

But to return to this masque. No small stir, as can be imagined, was made by this the first royal dramatic representation ever witnessed in England. Several accounts of it were written; one by a Mr. Philippes purporting to be from Ortelio Renzo to Gio. Ant. Frederico, the Spanish Ambassador, preserved among the State Records, deserves perhaps to be cited. It is dated January the 31st, 1604, and is as follows:—

"The Court is yet at Hampton Courte, where his Majestie, the Queene and Prince have continued all these holydayes, now the Prince is goen to Otelandes, and about a fortnighte hence the Kinge, and Queene purpose a remove to Whitehall. holydayes were passed over with the accustomed Christmas recreation as playinge, dauncing, masking, and the like, 2 maskes were famous, th' one acted by the Queene and 11 honorable ladyes the Sonday after twelfe daye. The French ambassador was present at the first and the Spanish solemly invited came to the fecond albeit much against the French his will, who laboured all he coulde to have croffed hym. All the ambassadors were feasted at Courte this Xmas. first the Spanish and Savoyer, 2. the French and Florentine, 3, the Polonian and Venetian, and all highly pleased but the French who is

malcontent to fee the Spaniard fo kyndly used, and it is plainly perceaved that he and the Florentine and in fome forte the Venetian labour all they can underhand to diverte us from making peace with Spain." On this topic of the ambassadors and their quarrel Dudley Carleton adds in his letter quoted above: "Since, the Savoyard hath dined privatly with ye King, and after diner was brought out into the great chamber to fee the Prince dance, and a nimble fellow vault. He then tooke his leave, but is not yet gone, and fome doubt his leave-taking was but cosenage to steale a diner from the Florentine who expected to be first entertained. The Spaniard and Florentine have not yet mett, for they both stand uppon terms, the one of his greatnes; the other uppon custome that the first comer should falute the other wellcome. The Polack doth this day feaft the Spaniard: he hath taken his leave and is prefented with Jewells and plate to ye value of 2000 crowns. The valuation of the King's prefents which he hath made to ambaffadors fince his coming into England comes to 25000 crowns."

On the 2nd of February Lord Worcester writes to Lord Shrewsbury: "Whereas youer Lordship faythe you wear neuer particularly advertised of the maske, I have been at 6d charge with you to you the booke which wyll inform you better than I can, having noted the names of the Ladyes applied to eche Goddes.... This day the King dined with the Florentine Imbassadore, who takethe now his leaue very shortly. He was with the King at the Play at nyght, and sooped with my Lady Ritch in her chamber."

The "booke" for which Lord Worcester had been at "6d charge" was a surreptitious edition of the masque, published without the author's permission or name, and which seems to have given some offence to Daniel and the Court. It was printed in small quarto with the following title:—

"The True description of a Royall Masque prefented at Hampton Court upon Sunday night, being the eighth of January, 1604, and personated by the Queenes most excellent majestie, attended by eleuen Ladies of Honour. London, Printed by Edward Allde, and are to be folde at the Long Shoppe adjoyning unto S. Mildred's Church in the Poultrye, 1604." This is the "vnmannerly prefumption of an indiscrete printer, who, without warrant, hath divulged the late shewe at Court, and the same very disorderly set forth," complained of by Daniel, which obliged him to issue an edition of his own, correcting the errors of the unauthorized copy, and giving elucidations of the more obscure parts. Of this the author's edition in octavo—whose title is "The Vision of the Twelve Goddesses presented in a masque at Hampton Court, the 8 of January, etc.

Printed by T. C. for Simon Waterson. 1604"-there are only two copies, so far as I can ascertain, one in the Bodleian Library, and one which was sold to Mr. Pickering in 1866, for nearly f.g. Of the surreptitious edition, there are three copies in the British Museum, but no other, I believe, extant. It is in one of these, the copy belonging to the King's Library, that the names of the performers are inserted in a handwriting of the time; and as this handwriting bears a close resemblance to Lord Worcester's, it seems highly probable that this is the identical copy which he speaks of in the letter above. This little pamphlet of seven leaves, for which Worcester gave sixpence, would fetch now, it need hardly be said, many times its weight in gold. The reprint that follows is an exact reproduction of the edition of 1623, as I have been unable to see Daniel's small octavo.

With regard to the literary merit of this masque: although in it Daniel has not attained to the degree of excellence Ben Jonson subsequently reached in these pieces, and although he has not infused into it such exquisite poetry as we find in the "Masque of Queens," the "Masque of Beauty," or the "Masque of Oberon," still we recognize in it an ingenious fancy, and that accuracy of versification and lucidity of expression, which earned for him the name of "the

well-languaged Daniel." The coming of Iris, the "many-coloured messenger that ne'er doth disobey the wife of Jupiter," to announce the approach of the goddesses Juno, Ceres, etc., will remind the reader of the masque in the "Tempest," where the same incident occurs. The dedication to Lady Bedford can hardly boast of the quality of clearness. Daniel here seems to lose himself in a maze of cloudy and recondite classical allusions in his endeavour to give a mystical explanation, according to the fashion of the time, to every incident.

Enough has now, probably, been given to enable the reader to picture to himself a Court masque in the olden time. Unfortunately, the career of the masque, though brilliant, was short-lived. With the decay of the drama in Charles I.'s reign, masques entirely died out, and were not revived, when the taste for the theatre returned with Charles II.

But the suggestion forces itself upon the mind that, in these days of revivals of whatever is beautiful in the past, these exquisite creations of fancy should not be allowed to slumber. Their later development is so peculiarly English, if their origin was not, and they are so superior in structure to the Italian opera, that it ought to be a point of national pride to restore, and still further develop them. Certainly, no play is so adapted for private

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theatricals as these English lyrical dramas. Though the number of them preserved in our old literature is few-being at the utmost about thirty or forty-yet among them will be found some to suit every variety of circumstance and taste. In these entertainments, too, all can take part. There are speeches, dialogues, and situations, involving nice discriminations of character, for actors; songs for the musical; and dances, dresses, and show for the rest. They are never vulgar, never dull, never extravagant; but always full of a rich store of imagery, and instinct with the spirit of true poetry. The time has gone by when critics, knowing nothing at all about them, sneered at and disparaged them. Isaac D'Israeli, Gifford, and others have placed them before the world in their true light. They have shown that representations, for which Ben Jonson took special pleasure in writing the librettos, and which even Shakespeare did not despise, for which Inigo Jones was proud of designing the scenery, for which even Bacon, Selden, and other great statesmen and lawyers sat on committees of management, and vied with one another in arranging dances, marches, and other details, and even in taking parts, and in which Anne of Denmark and her whole Court took particular delight, were not the mere "bungling shows" they were alleged to be.

The perfection to which modern stage carpentry,

and theatrical costume have been brought, would make masques far easier of representation than they were in old days. A little tastefulness and originality of design, for which they afford such large scope, could enable anyone to provide, at little expense, all the accessories they demand, and many people, contemplating private theatricals, would find in them pieces much more suitable than the vulgar farces, insipid comedies, and preposterous melodramas of the modern stage.

At the end of the masque will be found a few notes, on points which seemed to require notice: such as authorities, references to manuscripts, and some explanations.

Hampton Court,

December, 1879.



## THE

## VISION OF

## THE TVVELVE GOD-

desse, presented in a Maske the eight of January, at Hampton Court.

By the Queenes most excellent Maiesty, and her Ladies.

By Samvel Daniel.



LONDON,
Printed by Nicholas Okes,
for Simon Waterson.
1623.

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## TO THE RIGHT HO-

norable the Lady Lucie, Countesse of Bedford.

Madame.



N respect of the vnmannerly presumption of an indiscreet Printer, who vvithout vvarrant hath divulged the late shewe at Court, presented the eight of Ianuary, by the Queenes Maiestie and her Ladies, and the same very disorderly set forth: I

thought it not amisse, seeing it vould otherwise passe abroad, to the prejudice both of the Maske and the inuention, to describe the whole forme thereof in all points as it was then performed, and as the world wel knows very worthily performed, by a most magnificent Queene, whose heroicall spirit, and bounty onely gaue it so faire an execution as it had. Seeing also that these ornaments and delights of peace are in their season, as fit to entertaine the world, and deserve to be made memorable as well as the graver actions, both of them concurring to the decking and furnishing of glory, and Maiestie, as the necessary complements requisit for State and Greatnesse.

And therefore firste I will deliuer the intent and scope of the proiect: Which was onely to present the figure of

those bleffings, with the wish of their encrease and countinuance, which this mightie Kingdome now enjoyes by the benefite of his most gracious Maiestie, by whom we haue this glory of peace, with the accession of so great state and power. And to expresse the same, there were deuised twelue Goddesses, under whose Images former times haue represented the seuerall gifts of heauen, and erected Temples, Altars, and Figures vnto them, as vnto diuine powers, in the shape & name of vvomen. As vnto Iuno the Goddesse of Empire and regnorum præsidi, they attributed that bleffing of power. To Pallas, Wisedome and Defence: to Venus, Loue and Amity; to Vesta, Religion: to Diana, the gift of Chastitie: to Proserpina riches: to Macaria, felicitie: to Concordia, the vnion of hearts. Astraa, lustice: Flora, the beauties of the earth.

Ceres plenty. To Tethis power by Sea.

And though these Images have oftentimes divers significations, yet being not our purpose to represent them, with all those curious and superfluous observations, vve tooke them onely to serue as Hierogliphicas for our prefent intention, according to some one propertie that fitted our occasion, without obseruing other their mysticall interpretations, wherein the authors themselues are so irrigular and confused, as the best Mytheologers, vvho will make somehat to seeme any thing, are so vnfaithfull to themselves, as they have left vs no certaine way at all, but a tract of confusion to take our course at aduenture. And therefore owing no homage to their intricate obseruations, vve yvere left at libertie to take no other knowledge of them, then fitted our present purpose, not were tied by any lawes of Heraldry to range them otherwise in their precidencies, then they fell out to stand with the nature of the matter in hand. And in these cases it may vvell seeme ingenerosum sapere solum ex commentarijs quasi maiorum inuenta industriæ nostræ viam precluserit, quasi in nobis offæta sit vis naturæ, nihil ex se parere, or that there

can be nothing done authenticall, vnlesse vve obserue all

the strict rules of the booke.

And therefore we tooke their aptest representations that lay best and easiest for vs. And first presented the Hieroglephica of Empire and Dominion, as the ground and matter vyhereon this glory of State is built. Then those blessings, and beauties that preserve and adorne it: As armed policie, loue, Religion, Chassitie, wealth, happinesse, Concord, Iustice, storishing seasons, plenty: and lastly power by sea, as to imbound and circle the greatnes of dominion by land.

And to this purpose vvere these Goddesses thus prefented in their proper and seuerall attyres, bringing in the hands the particular sigures of their power which they gaue to the Temple of Peace, erected vpon source pillars, representing the source Vertues that supported a Globe of

the earth.

T

*Iuno* in a skie-colour mantle imbrodered with gold, and figured with Peacocks feathers, wearing a Crowne of gold on her head, presents a Scepter.

2

Pallas (which was the person her Maiestie chose to represent) was attyred in a blew mantle, with a silver imbrodery of all weapons and engines of war, with a helmet-dressing on her head, and presents a Launce and Target.

3

Venus, in a Mantle of Doue-colour, and filuer, imbrodred Doues, presented (instead of her Cestus, the girdle of Amity) a Skarsfe of divers colours.

4

Vefta, in a white Mantle imbrodred with gold-flames, with a dreffing like a Nun, presented a burning Lampe in one hand, and a Booke in the other.

Diana,

5

Diana, in a greene Mantle imbrodered with filuer halfe Moones, and a croissant of pearle on her head: presents a Bow and a Quiuer.

6

Proserpina, in a blacke Mantle imbrodered with gold-flames, with a crowne of gold on her head: presented a Myne of gold-ore.

7

Macaria, the Goddesse of Felicitie, in a Mantle of purple and siluer, imbrodered with the Figures of Plentie and Wisedome, (which concurre to the making of true happinesse) presents a Cadaceum with the Figure of abundance.

8

Concordia, in a party coloured Mantle of Crimson and White (the colours of England and Scotland ioyned) imbrodered with silver hands in hand, with a dressing likewise of party coloured Roses, a Branch whereof in a wreath or knot she presented.

9

Aftrea, in a Mantle Crimson, with a silver imbrodery, Figuring the Sword and Balance (as the Characters of Iustice) which she presented.

10

Flora, in a Mantle of divers colours, imbrodered with all forts of Flowers, presents a Pot of Flowers.

II

Ceres, in Strawe colour and Siluer imbrodery, with eares of Corne, and a dreffing of the same, presents a Sickle.

Tethes,

12

Tethes, in a Mantle of Sea-greene, with a filuer imbrodery of Waues, and a dressing of Reedes, presents a Trident.

Now for the introducing this Shew: It was deuised that the Night represented in a blacke vesture set with Starres, should arise from below, and come towards the vpper end of the Hall: there to waken her sonne Somnus, sleeping in his Caue, as the Proem to the Vision. Which Figures when they are thus presented in humane bodies, as all Vertues, Vices, Passions, Knowledges, and whatsoeuer Abstracts else in imagination are, vvhich vve vvould make visible, vve produce them, vsing humane actions, and euen Sleepe it selse (which might seeme improperly to exercise waking motions) hath beene of often shewed vs in that manner, with speech and gesture. As for example:

Excussit tandem sibi se; cubitoque levatus Quid veniat (cognouit enim) Scitatur.

Intanto soprauenne, & gli occhi chiuse A i Signori, & a i Sergenti il pigro Sonno.

And in another place:

Il Sonno viene, & Sparfo il corpo stanco Col ramo intimo nel liquor di Lethe.

So there, Sleepe is brought in, as a body, vfing speech and motion: and it was no more improper in this forme to make him walke, and stand, or speake, then it is to give voyce or passion to dead Men, Ghosts, Trees, and Stones: and therefore in such matters of Shewes, these like Characters (in what forme soeuer they be drawne) ferue vs but to read the intention of vvhat vve would represent: as in this project of ours, Night & Sleepe vvere

to produce a Vision, an effect proper to their power, and fit to shadow our purpose, for that these apparitions & shewes are but as imaginations, and dreames that protend our affections, and dreames are neuer in all points agreeing right with waking actions: and therefore were they aptest to shadow whatsoeuer error might be herein presented. And therefore vvas Sleepe (as hee is described by Philostratus in Amphirai imagine) apparelled in a vvhite thin Vesture cast ouer a blacke, to signifie both the day and the night, with wings of the same colour, a Garland of Poppy on his head, and in stead of his yuoyrie and transparent horne, hee was shewed bearing a blacke Wand in the left hand, and a white in the other, to effect either consused or significant dreames, according to that inuocation of Statius.

———— Nec te totas infundere pennas Luminibus compello meis, hoc turba precatur, Lætior, extremo me tange cacumine virgæ.

And also agreeing to that of Sil. Ital.

---- Tangens Lethea tempora Virga.

And in this action did he here vse his white Wand, as to insuse significant Visions to entertaine the Spectators, and so made them seeme to see there a Temple, with a Sybilla therein attending vpon the Sacrifices; which done, Iris (the Messenger of Iuno) descends from the top of a Mountaine raised at the lower end of the Hall, and marching vp to the Temple of Peace, gives notice to the Sybilla of the comming of the Goddesses, and withall delivers her a Prospective, wherein she might be hold the Figures of their Deities, and thereby describe them; to the end that at their descending, there might be no stay or hinderance of their Motion, which was to be carryed vvithout any interruption, to the action of other entertainments that were to depend one of another, during the vvhole

Shew: and that the eyes of the Spectators might not beguile their eares, as in fuch cases it euer happens, vvhiles pompe and splendor of the sight takes vp all the intention vvithout regard what is spoken, and therefore vvas it thought fit their descriptions should be deliuered

by the Sybilla.

Which as foone as she had ended, the three Graces in filuer Robes with vvhite Torches, appeared on the top of the mountaine, descending hand in hand before the Goddeffes; vvho likewife followed three and three, as in a number dedicated vnto Sanctity and an incorporeall nature, vyhereas the Dual, Hierogliphice pro immudis accipitur. And betweene euery ranke of Goddesses, marched three Torch-bearers in the like seuerall colours, their heads and Robes all dect with Starres, and in their defcending, the Cornets fitting in the Concaues of the Mountaine, and seene but to their breasts, in the habit of Satyres, founded a stately March, vyhich continued vntill the Goddesses were approached just before the Temple, and then ceased, when the Confort Musicke (placed in the Cupula thereof, out of fight) began: whereunto the three Graces retyring themselves aside, fang, vyhiles the Goddesses one after an other vyith folemne pace ascended vp into the Temple, and deliuering their prefents to the Sybilla (as it yvere but in paffing by) returned downe into the midst of the Hall, preparing themselues to their dance, which (assoone as the Graces had ended their Song) they began to the Musicke of the Violls and Lutes, placed on one fide of the Hall.

Which dance being performed with great maiesty and Arte, consisting of divers straines, fram'd vnto motions circular, square, triangular, vvith other proportions exceeding rare and full of variety; the Goddesses made a pause, casting themselves into a circle, whilst the Graces againe sang to the Musicke of the Temple, and prepared to take out the Lords to dance. With whom after they

had

had performed certaine Measures, Galliards, and Curranto's, Iris againe comes and giues notice of their pleasure to depart: whose speech ended, they drew themselues againe into another short dance, with some few pleasant changes, still retyring them toward the soote of the Mountaine, which they ascended in that same manner as they came downe, whilst the Cornets taking their Notes from the ceasing of the Musicke below, sounded

another delightfull March.

And thus Madame, haue I briefly deliuered, both the reason and manner of this Maske; as well to satisfie the desire of those who could not well note the carriage of these passages, by reason (as I sayd) the present pompe and splendor entertain'd them otherwise (as that which is most regardfull in these Shewes) wherein (by the vnpartiall opinion of all the beholders Strangers and others) it was not inseriour to the best that euer was presented in Christendome: as also to give vp my account hereof vnto your Honour, whereby I might cleere the reckoning of any imputation that might be layd vpon your iudgement, for preferring such a one, to her Maiesty in this imployment, as could give no reason for what was done.

And for the captious Censurers, I regard not what they can say, who commonly can do little else but say; and if their deepe iudgements ever serve them to produce any thing, they must stand on the same Stage of Censure with other men, and peraduenture performe no such great wonders as they would make vs beleeve: and I comfort my selse in this, that in Court I know not any under him, who acts the greatest parts) that is not obnoxious to enuy, and a sinister interpretation. And whosoever strives to shew most wit about these Puntillos of Dreames and shewes, are sure sicke of a disease they cannot hide, and would saine have the world to thinke them very deeply learned in all misteries whatsoever. And peraduenture they thinke themselves so, which if they do, they are in a

farre worse case then they imagine; Non potest non indostus esse qui se dostum credit. And let vs labour to shew neuer so much skill or Arte, our weaknesses and ignorance will be seene, whatsoeuer couering vve cast ouer it. And yet in these matters of shewes (though they be that which most entertaine the vvorld) there needs no such exact sufficiency in this kind. For, Ludit istis animus, non prossicit. And therefore, Madame, I will no longer idlely hold you therein, but refer you to the speeches, and so to your better delights, as one vvho must euer acknowledge my selfe especially bound vnto your Honour.

SAM: DANIEL.





The Night represented, in a blacke Vesture set with Starres, comes and wakens her Sonne Somnus, (sleeping in his Caue) with this Speech.



Wake darke Sleepe rouse thee from out this Caue
Thy Mother Night that bred thee in her wombe
And sed thee first vith silence and vvith ease,
Doth here thy shadowing operations craue:

And therefore wake my Sonne, awake, and come Strike vvith thy Horny vvand, the spirits of these That here expect some pleasing nouelties: And make their flumber to beget strange sights, Strange visions and vnusuall properties. Vnseene of later Ages, ancient Rites, Of gifts divine, vyrapt up in mysteries, Make this to seeme a Temple in their sight, Whose maine support, holy Religion frame: And I Wisdome, 2 Courage, 3 Temperance, and 4 Right, Make seeme the Pillars that sustaine the same. Shadow fome Sybill to attend the Rites, And to describe the Powers that shall resort, With th' interpretation of the benefits They bring in clouds, and what they do import. Yet make them to portend the true desire Of those that wish them waking reall things: Whilst I will hou'ring, here a-loofe retire And couer all things with my fable Wings.

#### Somnus.

DEare Mother Night, I your commandement
Obay and Dreames t' interpret Dreames will make,
As

As vvaking curiosity is wont.
Though better dreame a sleep, then dreame awake.
And this white horny Wand shall vvorke the deed;
Whose power doth Figures of the light present:
When from this sable radius doth proceed
Nought but confused shewes, to no intent.
Be this a Temple; there Sybilla stand,
Preparing reuerent Rites with holy hand,
And so bright visions go, and entertaine
All round about, vvhist lle to sleepe againe.

Iris, the Messenger of the Goddesses discending from the Mount, where they were assembled, (dett like the Rainebow) spake as followeth.

The daughter of Wonder (now made the Messenger I of Power) am here discended, to signifie the comming of a Coelestiall presence of Goddesses, determined to visit this faire Temple of Peace, which holy hands and deuout desires, haue dedicated to vnity and concord. leaving to shew themselves any more in Samos, Ida, Paphos, their ancient delighting places of Greece, and Asia, made now the feats of Barbarizme and spoyle, vouchsafe to recreat themselves upon this Westerne Mount of mighty Brittanny, the Land of civil Musick and of rest, and are pleased to appeare in the self-same Figures, wherein antiquity hath formerly cloathed them, and as they have bin cast in the imagination of piety, who hath given mortall shapes to the gifts and effects of an eternall power, for that those beautifull Caracters of sense were easier to be read then their mysticall Ideas, dispersed in that wide, and incomprehensible volume of Nature.

And well have mortall men apparelled, all the Graces, all the Bleffings, all Vertues, with that shape wherein themselues are much delighted, and which worke the best Motions, and best represent the beautie of heavenly

Powers.

And therefore reuerent Prophetesse, that here attendesse vpon the deuotions of this Place, prepare thy selfe for those Rytes that appertaine to thy function, and the honour of such Deities, and to the end thou mayst haue a fore-notion what Powers, and who they are that come, take here this Prospectiue, and wherein note and tell vvhat thou seest: for well mayest thou there observe their shadowes, but their presence will be reaue thee of all, saue admiration and amazement, for who can looke vpon such Powers and speake? And so I leave thee.

Sybilla, having received this Message, and the Prospective, vieth these words.

What have I feene? where am I? or do I fee all? or am I any where? was this Iris, (the Messenger of Iuno) or else but a fantasme or imagination? will the divine Goddesses vouchase to visit this poore Temple? Shall I be blest, to entertaine so great Powers? it can be but a dreame: yet so great Powers have blest, as humble rooses, and vie, out of no other respect, then their owne gracefulnes to shine vyhere they will. But what Prospective is this? or what shall I herein see? Oh admirable Powers! what sights are these?

#### Iuno.

First here Imperiall Iuno in her Chayre,
With Scepter of command for Kingdomes large:
Descends all clad in colours of the Ayre,
Crown'd with bright Starres, to signifie her charge.

### Pallas.

Ext War-like Pallas, in her Helmet drest With Lance of vvinning, Target of desence: In vvhom both Wit and Courage are exprest, To get with glory, hold vvith Prouidence.

Venus.

# Venus.

Then louely Venus in bright Maiesty,
Appeares with milde aspect, in Doue-like hue:
With th' all combining Skarsse of Amity,
T' ingird strange Nations with assections true.

# Vesta.

NExt Holy Vesta, with her stames of Zeale Presents her selfe, clad in white Purity: Whose booke, the soules sweet comfort, doth reueale By the euer-burning Lampe of Piety.

# Diana.

Then chaste Diana, in her Robes of greene, With weapons of the Wood her selfe addrests To blesse the Forrests, where her power is seene, In peace viith all the vvorld, but Sauage beasts.

# Proserpina.

Ext rich Proserpina, vvith flames of gold, Whose state although within the earth, yet she Comes from aboue, and in her hand doth hold The Myne of wealth, with cheereful Maiesty.

# Macaria.

Then all in purple Robes, rich Happinesse Next her appeares, bearing in either hand, Th' Ensignes both of wealth, and wits t' expresse, That by them both, her Maiesty doth stand.

### Concordia.

NExt all in party-coloured Robes appeares, In white and crimfon, gracefull Concord drest With knots of Vnion, and in hand she beares The happy ioyned Roses of our rest.

Astrea.

# Astrea.

Clad in Cælestiall hue, (which best she likes) Comes with her Ballance, and her sword to shew That first her iudgement weighs before it strikes.

### Flora.

Then cheerefull Flora, all adorn'd with flowers, Who cloathes the earth with beauty and delight In thousand sundry suits, whilst shining houres Will skarce afford a darknesse to the night.

# Geres.

Ext plenteous Ceres in her Haruest weede, Crown'd with th' increase of what she gaue to keepe: To gratitude and faith: in whom we read, Who sowes on Vertue shall with glory reape.

# Tethis.

Astly comes Tethis, Albions fairest loue, Whom she in faithfull Armes deigne t' embrace And brings the Trydent of her Power, t' approue The kinde respect she hath to do him grace.

Thus have I read their shadowes, but behold! In glory, where they come as Iris told.

The three Graces, comming to the upper part of the Hall, fang this Song, while the Goddesses delivered their prefents.

Gratia sunt I dantium, 2 reddentium, 3 & promerentium.

Defert, Reward, and Gratitude,
The Graces of Societie;
Doe here with hand in hand conclude
The blessed chaine of Amitie:
For we deserve, we give, we thinke,
Thanks, Gifts, Deserts, thus ione in ranke.

We yeeld the splendant raijes of light,
Vnto these blessings that descend:
The grace vyhereof with more delight,
The vyell disposing doth commend;
Whilst Gratitude, Rewards, Deserts,
Please, winne, draw on, and couple hearts.

For worth and power and due respect,
Deserves, bestowes, returnes with Grace:
The meed, reward, the kinde effect,
That give the world a cheerefull face,
And turning in this course of right,
Make Vertue move with true delight.

The Song being ended, and the Maskers in the middest of the Hall, disposing themselves to their Daunce: Sybilla having placed there severall presents on the Altar, vttereth these words.

Powers of powers, grant to our vowes we pray, That these faire blessings which we now erect In Figures left vs here, in substance may Be those great props of glory and respect.

I Let Kingdomes large, 2 let armed policie,

3 Milde loue, 4 true zeale, 5 right shooting at the white
Of braue disignes: 6 let wealth, 7 felicitie,

8 Iustice, 9 and concord, 10 pleasure, 11 plenty, 12 might
And power by Sea, with Grace proportionate,
Make glorious both the Soueraigne and his State.

After this the Maskers danced their owne measures, which being ended, and they are ready to take out the Lords, the three Graces sang.

W Hiles worth with honour make their choise For measured motions ordred right,
Now let vs likewise giue a voyce,
Vnto the touch of our delight.

For comforts lock't vp without found, Are th' vnborne children of the thought: Like vnto Treasures neuer found That buried lowe are left forgot.

Where words, our glory doth not shew, (There) like braue actions without Fame: It seemes as Plants not set to grow, Or as a Tombe without a Name.

The Maskers having ended their dancing with the Lords, Iris gives warning of their departure.

# Iris.

A S I was the ioyfull Messenger to notifie the comming, fo am I now the same of the departure of these diuine powers. Who having cloathed themselves with these apparances, doe now returne backe againe to the Spheres of their owne being from whence they came. But yet, of my selfe, this much I must reveale, though against

against the warrant of a Messenger; who I know had better to faile in obedience then in presumption, that these Deities by the motion of the all-directing Pallas, the glorious Patronesse of this mighty Monarchy, descending in the Maiestie of their inuisible essence, upon yonder Mountaine, found there, the best, (and most worthily the best) of Ladies, disporting with her choysest Attendants, whose formes they presently vndertooke, as delighting to be in the best-built-Temples of Beauty and Honour. And in them vouchsafed to appeare in this manner, being otherwise no obiects for mortall eyes. And no doubt, but that in respect of the persons under whose beautifull couerings they have thus presented themselves, these Deities will be pleased the rather at their inuocation (knowing all their defires to be fuch) as euermore to grace this glorious Monarchy with the Reall effects of these blessings represented.

> After this, they fell to a short departing dance, and so ascend the Mountayne.

FINIS.



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# Motes.



AGE 6, line 28. For the masque presented at Althorp, see Nichols's "Progresses of James the First," vol. i. p. 175, and Ben Jonson's works.

P. 7, l. 15. "Progs. of James First," vol. i. p. 291; and Lodge's "Illustrations of British History," vol. iii. p. 202.

P. 7, 1-27. "Progs. James First," vol. iv. p. 1060.

P. 8, l. 20. Exch. Q. R.—Household and Wardrobe Accounts, 82. Sir Richard Coningsbie was dubbed Knight, on the 23rd of July, 1603, at Whitehall.

P. 9, l. 8. "Progs. James First," vol. iv. p. 1061.

P. 9, l. 23. State Papers, Domestic Series. James First, vol. v. No. 20. This letter is wrongly dated in the Calendar.

- P. 10, l. 20. Lodge's "Illustrations," iii. p. 224.
- P. 14, l. 25. See Mr. Halliwell's notes to "Twelfth-Night," act v.; where there is a plate from Caroso's book of a lady and gentleman dancing a "passy-measure."
- P. 15, l. 12. See "Lachrymæ, or Seauen Teares, figured in seauen passionate Pauans, with divers other Pauans, Galiards and Almands," by John Dowland.
- P. 17, l. 13. Whitelocke's Coranto is printed in Hawkins's "History of Music," vol. iv. p. 51.
- P. 17, l. 22. In the Duke of Devonshire's Library there are several boxes of old designs by Inigo Jones for scenery and costume for masques. Some of them are reproduced in Cunningham's "Life of Inigo Jones," published by the Shakespeare Society.
- P. 18, l. 25. He was the son of the Ferrabosco mentioned in Hawkins's "Hist. of Music," iii. p. 315. At the end of the "Masque of Flowers," presented on Twelfth-Night by the gentlemen of Gray's Inn, in the Banqueting Hall at Whitehall, in celebration of the marriage of the Earl of Somerset with Lady Frances, daughter of the Earl of Suffolk, will be found ten pages of music score for the songs, which possibly was the composition of Alphonso Ferrabosco.

P. 20, l. 11. State Papers. James First, vol. vi. No. 35.

P. 22, l. 26. Lodge, iii. p. 164.

P. 23, l. 3. "Progs. James First," vol. i. p. 161.

P. 23, l. 12. Ibid. p. 196.

P. 23, l. 17. On Feb. 2nd, 1604. See "Progs. James First," i. p. 317; and Lodge, iii. p. 227.

P. 24, l. 23. The usual date given, 1594, is incorrect; see Lysons's "Environs of London," vol.

iii., Register of Stepney.

P. 30, l. 20. Elizabeth, "the yong Ladie Darbee," as she was called, another "goddess," was the elder sister of Lady Susan Vere. She married William Stanley, sixth Earl of Derby, K.G., on the 26th of June, 1594. She died in 1626, and is buried in Westminster Abbey. This Lady Derby is, therefore, not the one before whom Milton's Masque, "Arcades," was performed; that lady was Alice, daughter of Sir John Spencer of Althorp, who married Ferdinando, fifth Earl of Derby, and survived Elizabeth, Lady Derby, some years. Gifford in his edition of Ben Jonson seems to confuse the two.

The Countess of Hertford, who did the part of "Diana," was Frances Howard, daughter of Thomas, Viscount Howard of Bindon. She married, first, Henry Parnell of London; secondly,

some time after 1598, Edward Seymour, Earl of Hertford, son of the Protector Somerset; she was his third wife. He died in 1621, aged eighty-three, and she then married for the third time Lodowick Stuart, Duke of Lennox, the leader of the gentlemen's masque this Christmas.

Of Lady Walsingham I know nothing, beyond the facts that she was the wife of Sir Thomas Walsingham, that on King James's accession she was sent into Scotland to escort the Queen to England, and that she was afterwards a lady in waiting to her Majesty.

P. 32, l. 28. Lodge, iii. p. 222.

P. 33, l. 15. State Papers. James First, vol. vi. No. 21.

P. 34, l. 22. "Impresa" is thus defined in Camden's "Remains concerning Britain," ed. 1674, p. 447: "A device in Picture, with his Motto, or Word, born by Noble and Learned Parsonages to notifie some particular conceit of their owne."

P. 35, l. 10. "Bankes his horse:" This was a famous and clever horse called "Morocco," which belonged to one Bankes in the reign of Queen Elizabeth. His shoes, it is said, were of silver, and one of his exploits was the ascent of St. Paul's steeple!

P. 35, l. 20. "The Earl of Pembroke." This was William Herbert, third Earl. His mother

was the famous "Subject of all verse, Sidney's sister, Pembroke's mother." "Philip Harbert" was his younger brother, who married Lady Susan Vere, and eventually succeeded him in the Earldom.

- P. 37, l. 6. For the warrant, see Halliwell's "Life of Shakespeare," and "Chapter House Privy Seal Papers," No. 71. It is dated the 7th of May, 1603.
- P. 37, l. 17. See "Extracts from Revels Accounts," published by the Shakespeare Society.
- P. 38, l. 7. See Collier's Introduction to "A Midsummer Night's Dream."
- P. 39, l. 17. The groining beneath the archway, leading to the stone staircase, is exceedingly beautiful; and the initials and badges of Henry the Eighth and Anne Boleyn are still to be distinctly seen. The staircase is now undergoing repair; the plaster on the walls, which had got somewhat decayed, never having been renewed since Henry's time, has been stripped off, and replaced by a facing of red brick. This restoration is not archæologically correct, and combined with the putting in of new stone-work for old in some parts, has the effect of somewhat destroying the air of antiquity, formerly characteristic of this part of the Palace. The work is, however, most carefully executed, under the constant supervision of the Clerk of the Works, and Mr. Moorman, and when completed, will be

picturesque and not out of character. The Office of Works are also now engaged in restoring the old astronomical clock over this gateway, which for many years had lain neglected in an old workshop.

P. 41, l. 26. I am told by a lady that her grand-father, who was born in 1760, remembered the old trap-doors in the Hall, which in his youth was

called the play-house.

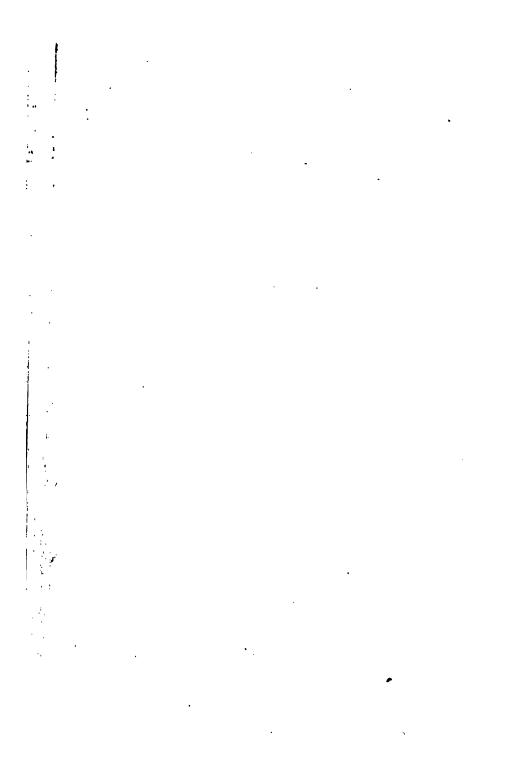
P. 46, l. 20. "Bare the bell away." Bells, instead of cups, used to be given to winners of horseraces; whence the meaning of this phrase: "to be the best."

- P. 48, l. 8. This letter, with others, is endorsed by Cecil thus: "Letters writen by M<sup>r</sup>. Phelippes, and suggested by him to be counterfeited." See State Papers, James First, vol. vi. No. 36.
- P. 49, l. 23. "Progs. James First," i. p. 317; and Lodge, vol. iii. p. 227.
- P. 51, l. 16. It would appear from the Catalogue of the Bodleian Library that another edition of "The Vision" was published in 1610.
- P. 57, l. 1. Ben Jonson followed Daniel's example in prefixing, to all the masques he published an explanatory Introduction, filled with many learned allusions and subtle remarks.
- P. 66, l. 2. The surreptitious edition has: "comming from belowe."

P. 70, l. 18. In his "Sonnets to Delia," No. 50, Daniel used the same metaphor: "Flourish, fair Albion, glory of the North; Neptune's best darling, held between his arms."

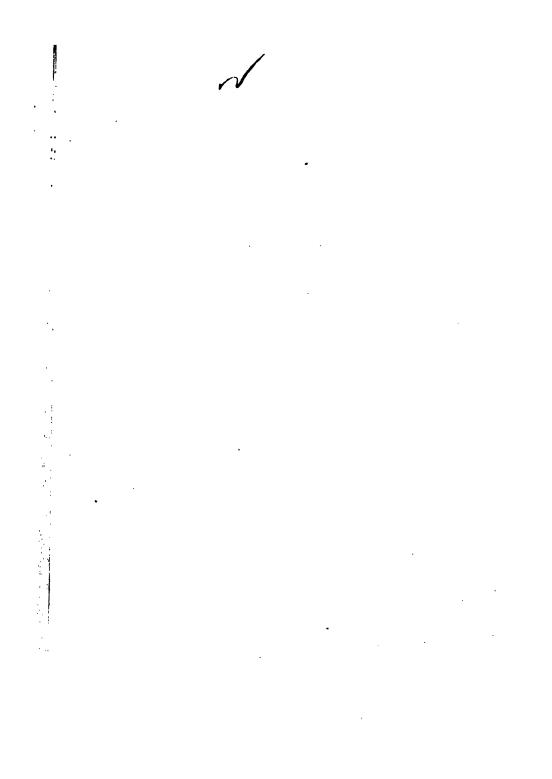
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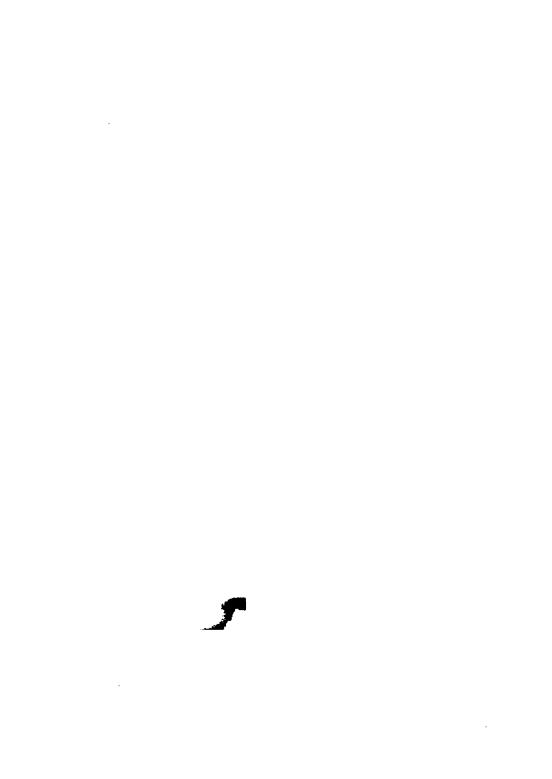


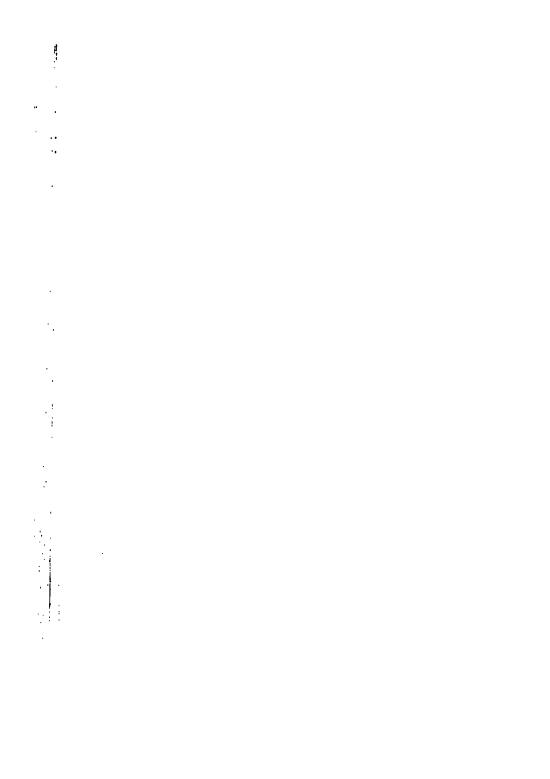




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